

THE SIEGE of BELGRADE,

(an)
Opera

in Three Acts,

(As) Performed at the

(Theatre Royal Drury Lane,)

the Music

Principally Composed

By STEPHEN STORACE.

Price, 10 6.



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OVERTURE to the SIEGE OF BELGRADE

All? afsai

This page contains the musical score for the Overture to the Siege of Belgrade, page 2. The score is written for a full orchestra, with staves for strings, woodwinds, and brass. The key signature is one sharp (F#), and the time signature is common time (C). The tempo is marked "All? afsai". The score features various musical notations, including notes, rests, and dynamic markings such as *p* (piano), *f* (forte), *sf* (sforzando), and *p* (piano). The music is arranged in systems, with each system consisting of a grand staff (treble and bass clef) and a single staff. The score is written in a traditional musical notation style, with notes, rests, and other musical symbols clearly visible.

5

First system of musical notation, measures 1-4. The music is in G major (one sharp) and 4/4 time. The right hand features a complex, flowing melody with many sixteenth and thirty-second notes. The left hand provides a steady accompaniment of eighth notes. A dynamic marking of *f* (forte) is present in measure 2.

Second system of musical notation, measures 5-8. The right hand continues with intricate sixteenth-note patterns. In measure 6, there is a dynamic marking of *p* (piano) and a hairpin crescendo leading to a *br* (brist) or breath mark in measure 7. The left hand maintains a consistent eighth-note accompaniment.

Third system of musical notation, measures 9-12. The right hand's melody becomes more melodic with some longer note values. A dynamic marking of *p* (piano) appears in measure 10. The left hand continues with eighth-note accompaniment, featuring some chordal textures.

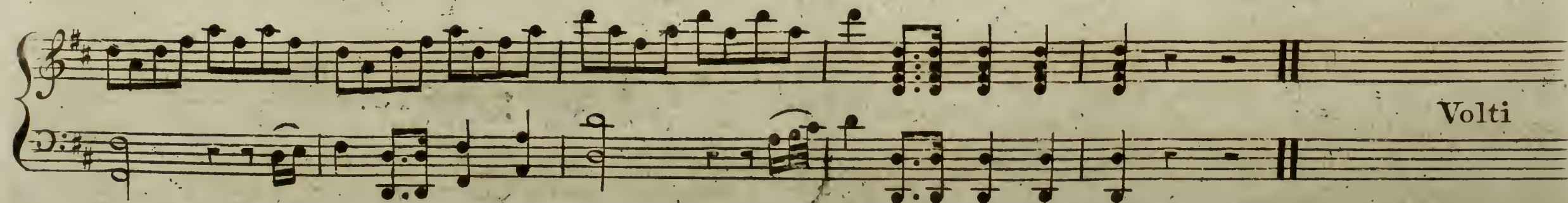
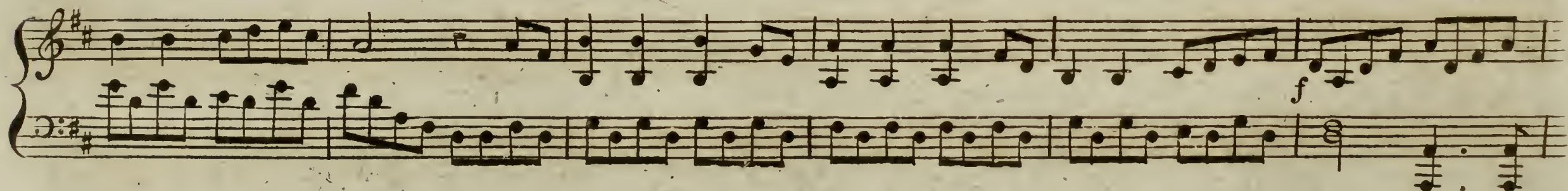
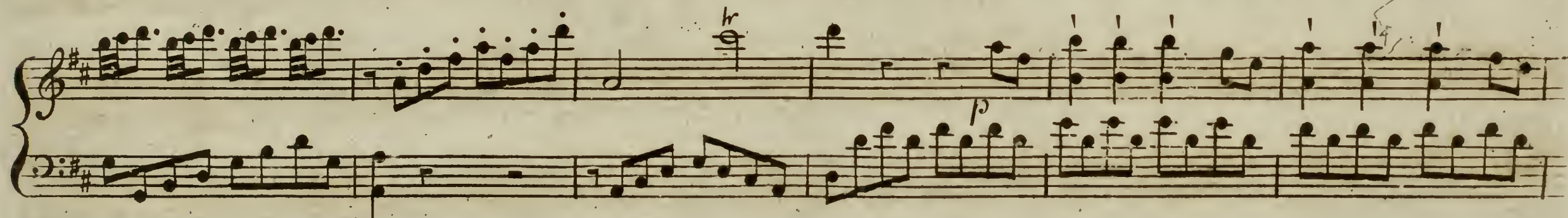
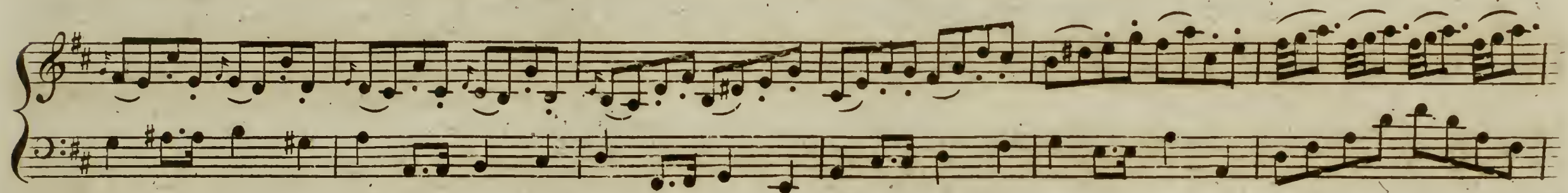
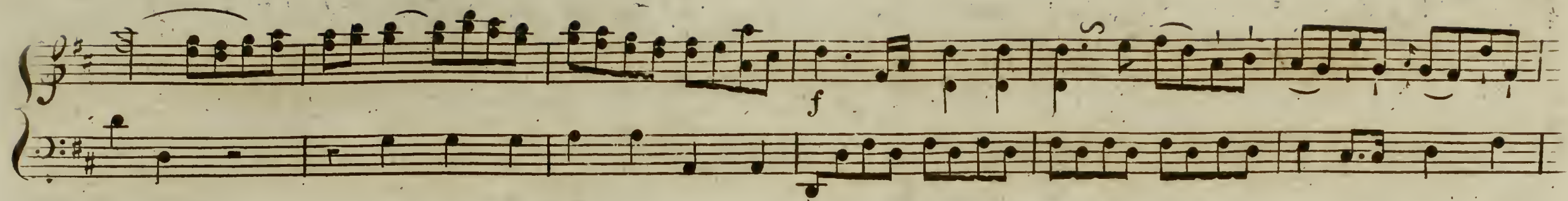
Fourth system of musical notation, measures 13-16. This system shows a variety of dynamics, with *f* (forte) in measure 13, *p* (piano) in measure 14, and *f* (forte) in measure 15. The right hand has a more active, rhythmic role here, while the left hand provides a harmonic foundation with chords and eighth notes.

Fifth system of musical notation, measures 17-20. The right hand continues with a melodic line, and a dynamic marking of *p* (piano) is visible in measure 18. The left hand concludes the piece with a final series of chords and eighth notes.

Handwritten musical score on aged paper, featuring six systems of music. Each system consists of a grand staff (treble and bass clefs) and a single staff (likely for a second instrument or voice). The notation includes various musical symbols such as notes, rests, and dynamic markings.

The first system begins with a forte (*f*) dynamic marking. The second system includes a piano (*p*) dynamic marking. The third system includes a piano (*p*) dynamic marking. The fourth system includes a piano (*p*) dynamic marking. The fifth system includes a piano (*p*) dynamic marking. The sixth system includes a piano (*p*) dynamic marking.

The notation is dense and complex, suggesting a highly technical or virtuosic piece. The paper shows signs of age, including discoloration and some staining.



Andantino

un poco

Sostenuto

First system of the musical score for 'Spanish Tune'. It consists of a grand staff with a treble and bass clef. The key signature has one sharp (F#) and the time signature is 6/8. The tempo markings 'Andantino un poco' and 'Sostenuto' are on the left. The music features a melody in the treble and a bass line in the bass. A dynamic marking 'fem. p' is present below the bass line.

Second system of the musical score for 'Spanish Tune'. It continues the melody and bass line from the first system. The notation includes various musical symbols such as notes, rests, and accidentals.

Third system of the musical score for 'Spanish Tune'. The tempo marking 'Allegretto alla Turca' is written above the treble staff. The music continues with a steady rhythm.

Fourth system of the musical score for 'Spanish Tune'. The tempo marking 'Allegretto alla Turca' is still present. The music continues with a steady rhythm. A dynamic marking 'f' is visible at the end of the system.

Fifth system of the musical score for 'Spanish Tune'. The music continues with a steady rhythm. A dynamic marking 'f' is visible at the end of the system. The system concludes with a final cadence.

Viol. Solo

First system of musical notation, measures 1-4. The music is in 3/4 time with a key signature of one sharp (F#). The upper staff features a melodic line with eighth-note patterns and some slurs. The lower staff provides a harmonic accompaniment with similar rhythmic motifs.

Second system of musical notation, measures 5-8. The melodic line continues with eighth-note runs and slurs. The accompaniment maintains a steady eighth-note pattern.

Third system of musical notation, measures 9-12. A wavy line above the staff in measure 10 indicates a tremolo or rapid oscillation. The melodic line shows some rests and then resumes with eighth notes.

Fourth system of musical notation, measures 13-16. Measures 13 and 14 contain complex, rapid sixteenth-note passages in both staves. Measure 15 begins with a piano (*p*) dynamic marking. The system concludes with a change to a 2/4 time signature.

Fifth system of musical notation, measures 17-20. The music returns to 3/4 time. Measure 17 is marked with a forte (*f*) dynamic and the instruction "tutti". The system ends with the instruction "Vlti Subito" (likely "Vlti Subito" or "Vlti Subito") and a wavy line above the staff.

The Curtain rises

The piano introduction consists of four staves. The first two staves are for the right and left hands, featuring chords and arpeggiated figures. The next two staves are for the right and left hands, featuring a more melodic and rhythmic accompaniment. The key signature is one sharp (F#) and the time signature is common time (C).

CHORUS

The vocal melody for the first line of the chorus is written on a single staff. It begins with a treble clef and a key signature of one sharp (F#). The melody is in common time (C) and features a series of eighth and sixteenth notes, with some rests. The lyrics are: "Wave our Prophets fam'd standard of glo-ry on high 'till the en-vious Moon die away in the Sky".

Wave our Prophets fam'd standard of glo-ry on high 'till the en-vious Moon die a-way in the Sky

The piano accompaniment for the first line of the chorus is written on two staves. It begins with a treble clef and a key signature of one sharp (F#). The accompaniment is in common time (C) and features a series of eighth and sixteenth notes, with some rests. The lyrics are: "Wave our Prophets fam'd standard of glo-ry on high 'till the en-vious Moon die a-way in the Sky".

Piano Forte

The vocal melody for the second line of the chorus is written on a single staff. It begins with a treble clef and a key signature of one sharp (F#). The melody is in common time (C) and features a series of eighth and sixteenth notes, with some rests. The lyrics are: "'till the en-vious Moon die a-way in the Sky".

'till the en-vious Moon die a-way in the Sky

The piano accompaniment for the second line of the chorus is written on two staves. It begins with a treble clef and a key signature of one sharp (F#). The accompaniment is in common time (C) and features a series of eighth and sixteenth notes, with some rests. The lyrics are: "'till the en-vious Moon die a-way in the Sky".

p

Dance of Turkish Soldiers

Handwritten musical score for 'Dance of Turkish Soldiers'. The score is written on four systems of grand staves (treble and bass clef). The first system begins with a piano (p) dynamic marking. The music is in a key with one flat (B-flat) and a 9/8 time signature. The notation includes various rhythmic values such as eighth and sixteenth notes, and rests. The piece concludes with a repeat sign and a fermata.

Dance of Turkish Women

Handwritten musical score for 'Dance of Turkish Women'. The score is written on two systems of grand staves. The key signature changes to two sharps (F# and C#), and the time signature remains 9/8. The music features a continuous, flowing melody with many beamed sixteenth notes.

Vocal and piano accompaniment for a hymn. The vocal line is written on a single staff with lyrics underneath. The piano accompaniment is written on two grand staves. The key signature is two sharps (F# and C#) and the time signature is 9/8. The lyrics are: "Wave our Prophets fam'd standard of glo - ry on high till the en - vious Moon die a-way in the Sky and For". The piano part provides a harmonic accompaniment to the vocal line.

like the pale Christians leave Danubes fair stream to reflect our vic-to-rious crescents bright beam and like the pale Christians leave Danubes fair

like the pale Christians leave Danubes fair stream to reflect our vic-to-rious crescents bright beam

p

tutti
stream to reflect our vic-to-rious crescents bright beam and like the pale Christians leave Danubes fair stream to reflect our victo-rious

and like the pale Christians leave Danubes fair stream to reflect our victo-rious

f

crescents bright beam our crescents bright beam our crescents bright beam.

crescents bright beam our crescents bright beam our crescents bright beam

Sung by Sig^{ra} Storace

11

Martini

Violini

CELLO

fem p

I am forced from my

I am forced from my

Loft distress'd I'm thus dri - - - ven from home

I'm thus dri - - - ven from home

Ab

fem p
Allegro agitato

6

6

whi - - ther shall poor Lil - - - la go

wherefo - eer

where - fo - eer

her steps her steps may

6
4

6
4

5
3

7
5

6
4

5
#

8
6

7
5

6
4

roam where - fo - eer

her

steps

may roam

tyrant pow'r

ty - - rant pow'r will prove a

unis

6
5

6

6
4

5
#

marcando

foe

ty - rant pow'r will prove a foe

will

prove will prove a foe.

6

6
4

6

6

6
4

T. S.

LILLA

STRASKIER

ISMAEL

Sotto voce

Martin

Allegro Moderato

Sotto voce

Ah may I dare to

Speak I command thee and tell thy grief can my power af-

tell my grief and thus humbly im - plore re - - lief to my faul - - tring

- ford re - - lief for my trem - - bling heart for my trembling heart must yield re - - lief speak I com -

Beau - ty may bold - - ly tell - - - her grief such fine

tongue to my faulting tongue Oh yield be - - lief Ah may I dare to tell - - my grief

mand thee and tell - - thy grief can my pow'r af - - ford re - - lief for my

eyes com - mand be - - lief and his trem - - bling heart and his trembling heart must yield re - - lief

and thus humbly im - plore re - - - lief Oh to my fault'ring tongue yield be -
 trem - bling heart for my trembling heart must yield re - lief my trembling heart must must yield re -
 Beauty may bold - - - ly tell her grief his trem - - bling heart must yield re -

6 6 6 7 7 8 7 8 7 8 7

Viola
 - lief yield be - - lief Oh yield be - lief Ah to my fault' - ring
 - lief Ah my heart must yield re - lief my
 - lief Ah his trembling heart his trembling heart must yield re - lief

Bassoons *p*

8 3

tongue to my foul - ter - ing tongue to my foul - ter - ing tongue Oh yield be - lief
 trem - - - bling heart for my trem - - - bling heart for my heart must yield be - lief
 his trem - - - bling heart and his trem - - - bling heart must yield be - lief

Cornet

Sotto voce *f*

hear me hear me and yield be - - lief hear me hear me and yield be -

can my power give thee re - - lief can my power give thee re -

beauty boldly may ask re - - lief beauty boldly may ask re -

f *Corni* *f*

- lief to my faltering tongue Oh yield be - lief to my faltering tongue Oh yield be - lief Oh yield be -

- lief for my trembling heart must yield be - lief for my trembling heart must yield be - lief must yield be -

- lief and his trembling heart must yield be - lief and his trembling heart must yield be - lief must yield be -

p *6* *6*

- lief Oh yield belief Oh yield be - lief *f*

- lief must yield belief must yield be - lief

- lief must yield belief must yield be - lief

f *unis* *7* *6* *6* *5*

Clarinet

Oboe

Martini and Storace

Andantino

The

Violoncello

Bassoons

rose and the lil - ly their beauties combining delight in a - dorning a form so di - vine such charms to a

Pea - fant configning Ah must I re - sign for - bid it ye powers to love 'tis a treason to love 'tis a

treason am - bi - tion as - suming the semblance of reason commands me with scorn the mean thought to decline The

rose and the lil - ly their beauties com - bining de - light in a - - dorning a form so di -

- vine such charms to a Pea - fant con - signing Ah must I re - sign Ah must I re -

Allegro Furioso

- sign Wealth and pow'r what are ye worth what are ye worth to plea - sure if ye

give not birth - Rich in am - bi - tion's gil - ded toys I bar - ter them for re - al joys

rich in ambitions gilded toys I bar - - - ter them - - for re-al joys Wealth and pow'r what are ye worth

what are ye worth to plea - - sure if ye give not birth rich in ambitions

gil-ded toys I barter them for re-al joys I bar - - - - - Oboe

sf 7 5 7 6 7 6 *sf* 7 5 6 6 6 4 2 6 6

I barter them for real joys I bar-ter them for re-al

joys for re - al joys for re - al joys for re - al joys.

Martini

GHITA

How the deuce I came to like you I am fure I cannot tell how the deuce I came to

like you I am fure I cannot tell had my face not chand to fstrike ye had my face not chand to fstrike ye I'd been

pleaf'd Sir juft as well Oh I'd been pleaf'd Sir juft as well faith as you fay I too

wonder why to like you I'm inclin'd faith as you fay I too wonder why to like you I'm in-clind tho' in

love we're apt to blunder tho' in love we're apt to blunder love you know they fay is blind for love you know they fay is

GHITA

GHITA

you're o-gling all the lasses PETER each hour in falsehood passes PETER

blind you're simpring at each lad you

— 6 6 6
4 5

GHITA

tho' you think as you've bespoken me I shall let you break my heart no no no no you shall

PETER

flirt it just as bad tho' you think as you've bespoken me I shall let you break my heart no no no no you shall

6 6 6 f 6 6 6 unis

never break my heart

PETER GHITA

never break my heart You had better not provoke me had better not pro' I am ready now to

p

shall I stay or shall I go 'tis as you please say yes or no

part am ready now to part shall I stay or shall I go 'tis as you please say yes or no

T.S.

yes or no fir pray fay but yes or no as you please fay yes or no as you
 yes or no as you please fay yes or no as you please fay yes or no as you
 please fay yes or no
 please fay yes or no then suppose I take my
 do I'm sure I shall not grieve tho' you think as you've bespoke me I shall
 leave tho' you think as you've bespoke me I shall
 let you break my heart I shall let you break my heart I shall let you break my heart
 let you break my heart I shall let you break my heart I shall let you break my heart

fp *fp*⁶ *fp*⁶₄ *fp*⁶₄ *f*⁶ 6

p 6 4 5 6 4 7 8 3

f unis

PETER GHITA provoke me

You had better not provoke me better not I am ready now to part

p

GHITA

shall I stay or shall I go 'tis as you please say yes or no yes or

PETER

ready now to part shall I stay or shall I go tis as you please say yes or no yes or

T.S.

no Sir pray say but yes or no as you please say yes or no as you please say yes or

no as you please say yes or no as you please say yes or no as you please say yes or

f p f p f p₆ f p₃ f

6 4 3

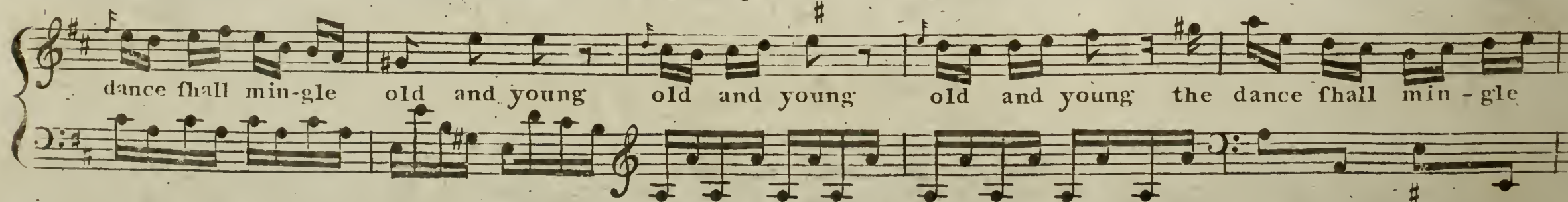
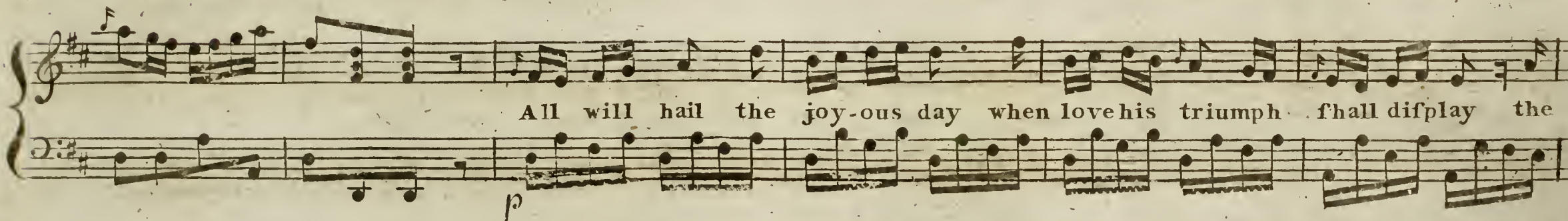
no as you please say yes or no as you please say yes or no.

no as you please say yes or no as you please say yes or no.

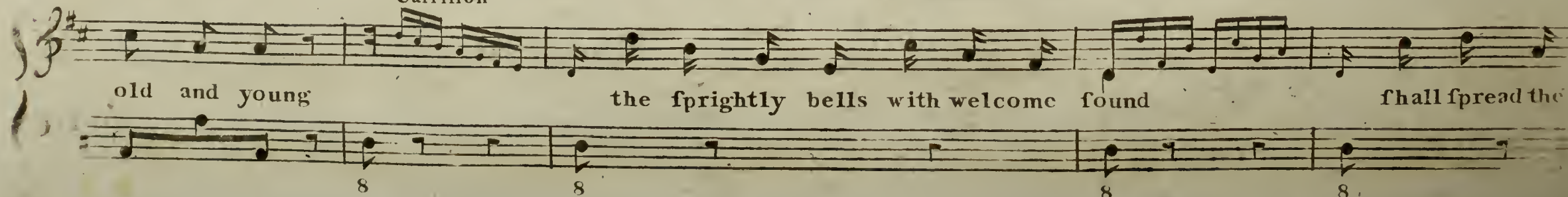
6 6

unis

Allegretto



Carrillon



happy news a-round and give a hint to maidens coy and give a hint to mai-dens coy that

youth they should not mis-employ that youth they should not mis-employ. *f*

p *f*

5 6 unis

2^d Verse

Yuseph shall with fullen pride

Envy joys to wealth denied;

And as we trip with merry glee

Shall with himself as poor as we.

The sprightly bells, &c.

YUSEPH

Storage

Allegro
con
Spirito

Seize him feizehim feizehim I fay LEOPOLD
Seize him feizehim I fay Letme come at him let me come

Chorus of Turks & Soldiers

YUSEPH

make haste and bear him away don't fear I'll protect you knock him down I com-
at him Oh let me come at him I pray you knave I suspect you knock him down he com-

PETER

YUSEPH

PETER

YUSEPH

mand it knock him down I command it hear me hear me hear me hear me LEOPOLD
mands it knock him down he commands it hear him hear him hear him no no hear me

Chorus

we're none of us safe while that fellow is free we're none of us safe while that fellow is free we're none of us
we're none of us safe while that fellow is free we're none of us safe while that fellow is free we're none of us

unis

YUSEPH

safe while that fel-low is free don't fear I'll protect you LEOPOLD knock him down CHORUS I com-
safe while that fel-low is free you knave I suspect you knock him down he com-

6 4 6 5 unis p f 7

PETER YUSEPH PETER YUSEPH
-mand it knock him down I command it hear me hear me hear me hear me LEOPOLD
-mands it knock him down he commands it hear him hear him hear him no no hear me

6 6 6p f p 6f p6 f p 6 Cres

Chorus
we're none of us safe while that fellow is free we're none of us safe while that fellow is free we're none of us safe while that
Chorus
we're none of us safe while that fellow is free we're none of us safe while that fellow is free we're none of us safe while that

f unis 6 6

fellow is free we're none of us safe while that fel-low is free.
fellow is free we're none of us safe while that fel-low is free.

6 4 5 3 unis 6 6 6 4 5 3 unis

Storage

Andantino

Bassoon

p *sf*

The sap - ling Oak, loft in the dell where tangled brakes its beau - ties spoil and

ev' - ry in - fant fhoot re - pel droops hope - less o'er th' ex - hauf - ted foil droop - ing o'er

Oboes

hauf - ted foil hope - less o'er th' ex - hauf - ted foil at

length the wood man clears a - round where - e'er the noxious thick - ets spread and

Piu Allegro

high re - vi - ving o'er the ground the fo - rests mo - narch lifts his head at length the woodman

sf sf sf sf sf unis

6 4 5 3

clears a-round where'er the noxious thickets spread and high re - vi - ving o'er the ground the

7 6 4 5 3 7 unis

fo - rests mo - narch lifts his head and high re - vi - ving o'er the ground the

Oboes

6 4 5 3

fo - rests mo - narch lifts his head and high re - vi - ving o'er the ground the fo - rests mo - narch

6 6 4 5 3 unis *sf sf* Cres

lifts his head the forests monarch lifts his head

f

6 4 5 3 7 2 8 3 7 3

Sung by Sig^{ra} Storace

Martini

Andantino
con
Espressione

Oboes

Bassoons

LILLA

Blithe as the

Cres

Cres

sf

hours of May — were those I now de-plore when first I own'd Love's gen-tle fway they will return no

Bassoons

more

Ev'ry fond hope is lost no comfort can they

Tasto Solo

bring Winters un-time-ly Frost a chil - - - ling chil - - - ling frost def- - - troy'd the infant

Spring *Al!* Blithe as the hours of May were those I now deplore when first I own'd Love's gentle sway they will re-

Baffoon

-turn no more. Bleft hours no more re- turning no no no more re- turning no no no no no more returning they return no

sf

more Bleft hours no more re- turning no no no no no more re- turning no no no no no more returning they return no

sf

more no no no no no no more re- turning they return no more they return no more they re- turn no

more

TRIO.

Sung by Mr. Kelly Mrs. Bland and Sig^{r.a} Storace

Storage

SERASKIER

LILLA & GHITA

jus-tice claims the vic-tim due her dic-tates I o-bey Yet should dis-tress for pi-ty sue you'll own the gentle

SER: Law must prevail

LILLA

away you'll own the gen-tle fway and fo it may except when love is in the way except when love is

Violonc. 9 8 7 6 5 4

Violone.

LILLA

LILLA
in the way if e'er you lov'd yet should distress for pi-ty sue

GHITA
yet should distress yet should distress for pi - - ty sue

GHITA

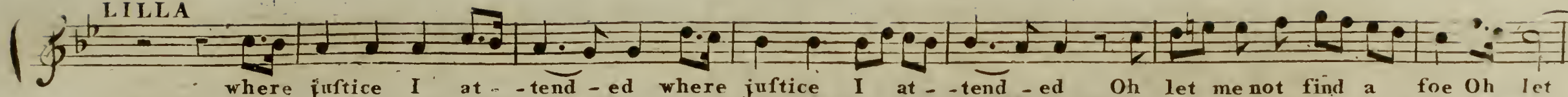
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SERAS:

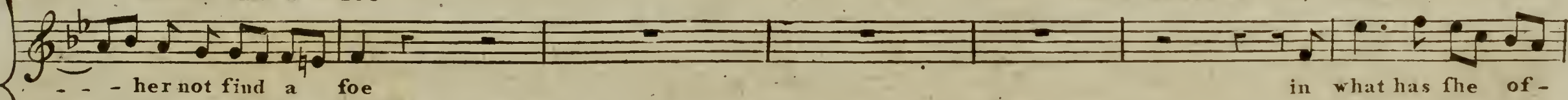
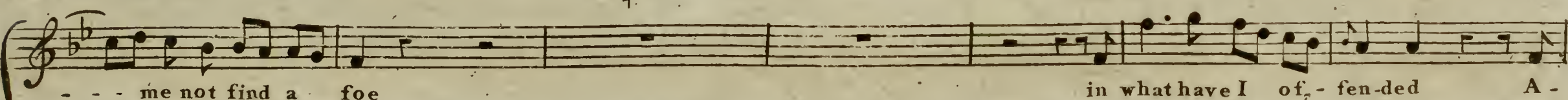
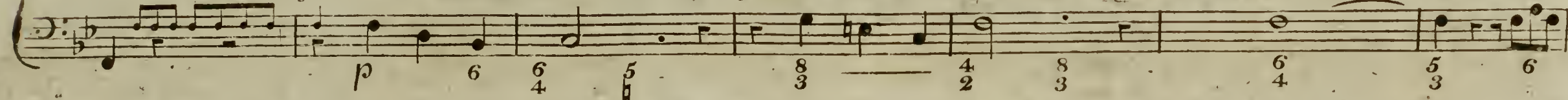
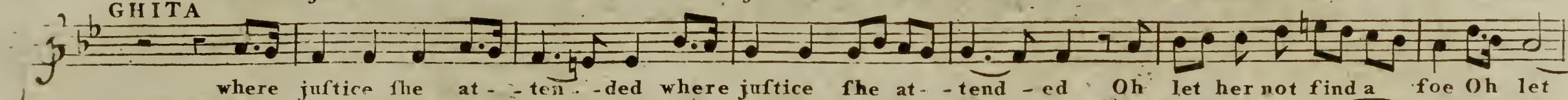
your arts forbear Law must prevail I'll hear no more I'll hear no more nomore nomore no no no

Fingerings: 6 6, 6 6 6, 6 6 6, 6 6, 6 6, 6

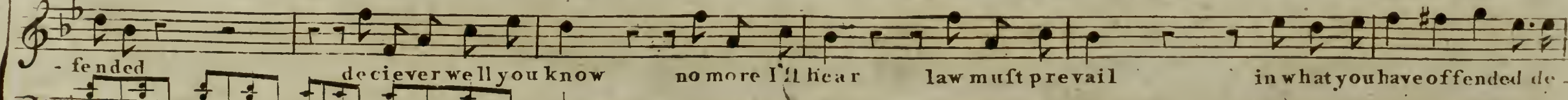
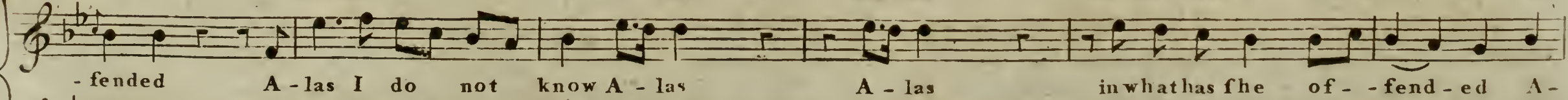
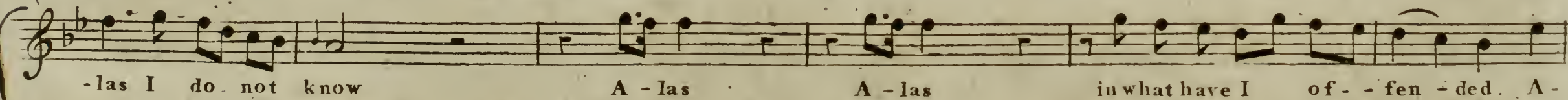
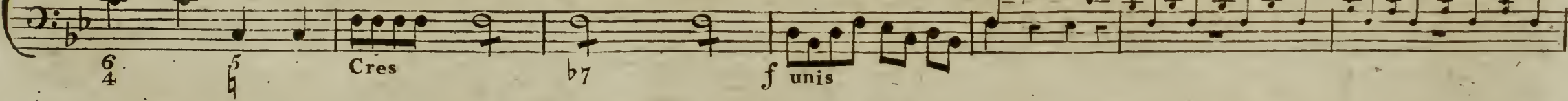
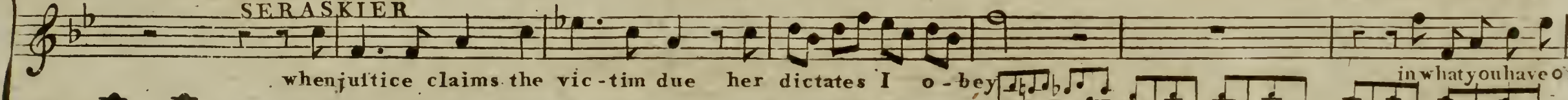
LILLA



GHITA



SERASKIER



Violonc. 6 6 5 3 f
4 4 4 3 6

-las I do not know A-las A-las in what have I of-fen-ded A-las I do not
 -las I do not know A-las A-las in what has she of-fen-ded A-las I do not
 -ciever well you know no more I'll hear Law must prevail in what you have offended de-fem-bler well you
 know A-las I do not know on what will he re-
 know A-las I do not know on what will he re-
 know de-fem-bler well you know on what shall I re-
 -solve my troubled bo-som vex-ing in varied form per-plexing in varied form per-plexing a
 -solve my troubled bo-som vexing in varied form per-plexing in varied form per-
 -solve my troubled bo-som vexing in varied form per-plexing

Adagio
 fatto voce
 p
 f
 unis
 p7
 7

thou - - - fand doubts re - - - volve a thousand thousand doubts - - - in varied form per
 -plexing a thou-fand doubts revolve a thousand thousand doubts
 a thou-fand doubts revolve a thousand thousand doubts

6 6 5
4 3

ad Lib. a Tempo

plex - - - per - - - plex - ing a thou - - - fand thou - fand doubts re -
 in varied form perplex-ing in varied form per - plex - ing a thousand doubts doubts re -
 in varied form per-plexing in varied form per - plex - ing a thousand doubts doubts re -

7 6 6 5
4 3

- volve - - a thou - - - fand thou - - - - fand doubts re - - - volve
 - volve - - a thousand doubts re - - - volve
 - volve - - a thousand doubts re - - - volve

6 6 6 6 8 7 6 - 5
6 5 4 - 3

Volti Subito

Allegro

Compassion thus in - treating in vain shall we implore may pity forrow

Compassion thus in - treating in vain shall we im-plore may pity forrow greeting forrow

Compassion thus in - treating in vain ye shall implore in vain ye shall im

f unis

p

Vio 1^o

Cres

greeting our happiness re-store our happiness re-store

our hap -

greeting our happiness re-store our happiness re-store

our hap

- plore be-gone I'll hear no more be-gone I'll hear no more

no more

8
5
3

f

b5

6

6

6
45
3

p

7

be-gone I'll hear no more

b7

b7

- pinefs may pi-ty sorrow greeting our happinefs re-store our happinefs re-store Alas in what - - in what have I - -

- pinefs may pi-ty sorrow greeting our happinefs restore our happinefs restore Alas in what - - in what has she - -

be gone no more be gone no more I'll hear Law must prevail no more I'll

f 6 6 6 4 5 3 6 6 6

Alas in what have I of - - fen - - - - - ded A - las I do not know Alas in what - - - in what have I - - - Alas in

Alas in what has she of - - - fen - - - - - ded A - las I do not know Alas in what - - - in what has she - - - Alas in

hear in what you have of - fended de-ciever well you know Law must prevail no more I'll hear

8 3 6 4 3 6 6

what have I of - - - fen - - - - - ded A - las I do not know A - las I do not know I do not know I do not know.

what has she of - - - fen - - - - - ded A - las I do not know A - las I do not know I do not know I do not know.

in what you have of - fended de-ciever well you know de-ciever well you know too well you know too well you know.

8 3 6 4 7 3 6 6 7 3 6 6 5 3 6 6 5 3

LILLA & GHITTA

Martini

All?

So kindly condescending to our complaints attending your highness us befriending no

unis

CHORUS

more shall wrongs assail So kindly con-descending to our complaints attending your highness us befrien-ling no more shall wrongs af-

So kindly conde-fcending to our complaints attending your highness us befriending no more shall wrongs af-

Lilla Ghitta

-fail LEOPOLD be silent I befeech we're bound to you for

Your highness please to hear me Zounds I'll be cool dont fear me

-fail PETER Oh let us hear his speech

LILLA

e-ver SERASKIER To thank you I'd endea-your

No fil-ly compliments I pray methinks you soon might learn the way

CHORUS

fate our prayers be-friending no disappointment sending let love and truth prevail fe-cure-ly blifs en-joy-ing all
 fate our pray is be-friending no disappointment sending let love and truth prevail fe-cure-ly blifs en-joy-ing all
 fate our prayers be-friending no disappointment send-ing let love and truth prevail fe-cure-ly blifs en-joy-ing all

fears of power an-roy-ing your clemen-cy def-troy-ing now jus-tice shall pre-vail (so kindly con-de-scending to
 fears of power an-roy-ing your clemen-cy def-troy-ing now jus-tice shall pre-vail Serafkier
 fears of power an-roy-ing your clemen-cy def-troy-ing now jus-tice shall pre-vail (so kindly con-de-scending to

our complaints at-ten-ding his highness us be-friending no more shall wrongs af-fail) - - - - -
 -scending to their complaints at-ten-ding tho' love my bo-soms rending yet shall my scheme prevail fe-
 our complaints at-tend-ing his highness us be-friending no more shall wrongs af-fail) - - - - - fe-

sf sf sf sf 7 Cres 7

Principal Voices

CHORUS

39

curely blifs en-joy-ing all fears of power an-noy-ing your clemen-cy def-troy-ing now jus-tice fhall prevail your

curely blifs en-joy-ing all fears of power an-noy-ing (tho' love my bo-soms rend-ing yet fhall my scheme prevail)

curely blifs en-joy-ing all fears of power an-noy-ing your clemen-cy def-troy-ing now jus-tice fhall prevail

p *f*

LILLA & GHITA

highnefs us be-friend-ing no more fhall wrongs af-fail fo kindly con-de-fcen-ding no more fhall wrongs af-fail no

(yet fhall my scheme prevail) (yet fhall my scheme prevail yet)

no more fhall wrongs af-fail no more fhall wrongs af-fail no

6 6 5 6 6 5 6

more fhall wrongs af-fail no more fhall wrongs af-fail.

fhall my scheme pre-vail yet fhall my scheme pre-vail.)

more fhall wrongs af-fail no more fhall wrongs af-fail.

5 3 6 5 3 *f*

Andantino un poco Lento

Storage

p *Cres* *il*

f *ff* *unis* *p* *Clarinet* *Corni*

f *unis* *Clarinet* *Flute* *Fagotti* *T.S.* *Eccho Oboe*

CATHERINE

My plaint in no one pi-ty moves in

p *Pizzicato* *6* *4* *5* *6* *4*

no one pi-ty moves fave Ec - - cho who in plaints - - re-

6 *6* *7* *6* *6* *7* *6* *7*

41

- plies like me de-priv'd of him she loves with sympathy she counts the

counts my sighs she counts my sighs pleas'd with the strain the hap- less maid re-

Clarinet

Oboe

- peats the un-a-vail-ing moan and while she lends her soothing aid laments my for- roward her

Vio.

Oboe

Vio.

own pleas'd with the strain the hap- less maid re- - peats th' un-a-vail-ing moan

and while she lends her foot - ing aid laments my for-row and her own la -

- ments la - ments my for -

ad Lib.

- row and her own laments my for - row my forrow and her own laments my

ad Lib. T.S.

for - row my for-row and her own

a tempo *f*

7 2 3 7 2

DUETT.

Sung by Mr. Kelly and Mrs. Crouch

SERASKIER
ad Lib. (writing)

Storage
CATH: 43
a tempo

CATHERINE

Of plighted faith so truly kept of all love dic - tates tell Of all love dic - tates tell of

Andantino Grazioso 6 6 5 3 6 4 5 3 6 4 5 3

ad Lib.

rest - less thought that never slept since when she bade farewell since when she bade fare - well the ri - sing sigh the

SERAS: CATH:

frequent tear the frequent tear the flush of hope the chilling fear the chil - ling fear

CATH: SERAS:

so may the sympa - thetic soul di - rect kind fancys wing where future hours in transport roll and loves rewards shall bring and

SERAS: CATH:

* so may the sympa - thetic soul 'i - rect kin' fancys wing where future hours in transport roll and loves rewards shall bring and

loves rewards shall bring of rest - less thought that ne - - ver slept since when she bade fare - well

(reading)

loves rewards shall bring of plighted faith so truly kept of all affection dictates tell of restless thought that never slept since her belov'd she bade farewell

* If this part is sung by a Lady she must sing the under notes.

(reading)

of plighted faith so truly kept of all affection, dic - tates tell of restless thought that never slept since her beloved the bade fare -

the fre - - quent tear the ri - - sing sigh the chil - - ling

- well - so may the sympa - thetic soul di - rect kind fan - cy's wing where fu - ture hours in

fear - so may the sympa - thetic soul di - rect kind fan - cy's wing where fu - ture hours in

transport roll and love's rewards shall bring and love's rewards shall bring - - - and love's re - wards shall

transport roll and love's rewards shall bring and love's rewards shall bring - - - and love's re - wards shall

bring - - - and love's re - wards shall bring.

bring - - - and love's re - wards shall bring.

Sung by Mr. Kelly

45

Allegro

af sai

Paefiello

Confu - fion

thus

de - fea - ted

with bit - - - ter

scorn

thus treated

whatever

what - e - - - ver

thoughts

parfu - ing

where

e - - - ver

I turn mine eyes

fur - rounding mists of ruin

in dark'ning cir - cles

rife

furround - ing mists of ru - in

furrounding mists of ru - in

in dark'ning

dark' - - - ning cir - - - cles

rife in dark'ning cir - cles

rife in dark'ning cir - - cles

rife in

f unis

unis

frost in fire in frost in fire by turns my bo - - - som free - - - zes
 burns 'tis fixt my ri - - - val finds finds a grave yet ho - nour bids me save from
 death the captive brave in frost in fire in frost in fire by turns my bosom my
 bo - - - som free - - - zes burns freezes burns freezes in frost in
 fire by turns my bo - som free - zes free - zes burns Confusion thus de - feated thus de -

6 6 6 4 4
 5 3 6 6 6 5 6 sf 6 5 3
 6 sf 6 5 3 6 6
 6 6 5 3 6
 6 6 6 6 6 6

- feated what e - ver thought pur - sue - - ing where'er I turn my eyes furrounding mists of ruin fur-

6 sf $\frac{6}{4}$ $\frac{5}{3}$ 6 sf $\frac{6}{4}$ $\frac{5}{3}$ —

- rounding mists of ruin in dark'ning dark - - - ning cir - - - cles rise far - round - - ing

6 6 5 3 Cres

mists furround - ing mists of ru - in in dark'ning circles rise fur - - round - - - ing

il f $\frac{6}{4}$ $\frac{5}{3}$ p Cres

mists fur-rounding mists of ruin in dark'ning circles rise in dark'ning circles rise in

il f $\frac{6}{4}$ $\frac{5}{3}$ $\frac{6}{5}$

dark'ning circles rise.

$\frac{6}{5}$ 8 8 8 8

Andanti?

LILLA
Haste Zephyr haste gentle Zephyr o'er the glade - if there my love discern - ing if there my love discern - ing

GHITTA
Haste Zephyr haste gentle Zephyr o'er the glade - if there my love discern - ing if there my love discern - ing

kindly with flutt'ring fluttring pinions aid - his weary steps return - ing his weary steps return - ing

kindly with flutt'ring fluttring pinions aid - his weary steps return - ing his weary steps return - ing

his steps re - turn - ing so may thy wings then wanton play no scorching sun no fun op -

his steps re - turn - ing so may thy wings then wanton play no scorching sun no fun op -

- preſsing ſtill gladly fan the ſul - try day and prove the ſum - mers bleſ - ſing kindly with
 - preſsing ſtill gladly fan the ſul - try day and prove the ſum - mers bleſ - ſing kindly with
 flutt - 'ring flutt'ring pinions aid - his weary ſteps re - turn - ing his weary ſteps return - ing
 flutt - 'ring flutt'ring pinions aid - his weary ſteps re - turn - ing his weary ſteps return - ing
 his ſteps re - turn - ing with flutt'ring pinions kindly aid -
 his ſteps re - turn - ing with flutt'ring pinions kindly aid
 his ſteps re - turn - ing.
 his ſteps re - turn - ing.
 his ſteps re - turn - ing.

PETER
hark

do what could the do I'm fure theres some one near us I'm fure theres someone near us Ghitta

could poor Ghitta do I'm fure theres some one near us I'm fure theres some one near us

LIL & GHL
our husbands near us my love I'm here my love I'm here you're here then but who is this fo

SER
Lilla their husbands near us you're here then but who is this fo

LILLA
near but who is this fo near Honest peafants home returning from their labour I sup -

GHITA
near but who is this fo near Honest peafants home returning from their labour I sup -

PETER
-pose how I pray came you fo knowing whether they are friends or foes jea - lous fears per -

LEOPOLD
-pose how I pray came you fo knowing whether they are friends or foes

SERASKIER

PETER

(Now jea - - lous fears perplexing like 'whelming billows roll like billows roll) and

-plexing

like 'whelm-ing billows roll

like whelming billows roll

begone'tis thy falshood di

LEOPOLD

jealous fears perplexing

like 'whelming billows roll

like 'whelming billows roll begone'tis thy falshood dif

ISMAEL

Now jea - - lous fears perplexing

like 'whelming billows roll like billows roll

and

6
5 sf

sf

6
5 sf

sf

6
5 sf

sf

LILLA

Ah can my dear suspect me my truth he cannot

GHITA

Ah can my dear suspect me my truth he cannot

wreck the tortur'd foul

and wreck the tortur'd foul

-tracts my tortur'd foul begone'tis thy falshood distracts my tortur'd foul

-tracts my tortur'd foul begone'tis thy falshood distracts my tortur'd foul

wreck the tortur'd foul

and wreck the tortur'd foul

6
46
4

sf

6
45
3

sf

fear my truth he cannot fear doubt now shuts in the day hope kindly lend thy ray of

fear my truth he cannot fear doubt now shuts in the day hope kindly lend thy ray of

doubt now shuts in the day hope kindly lend thy ray of

doubt now shuts in the day hope kindly lend thy ray

LEOPOLD

ISMAEL

doubt now shuts in the day hope kindly lend thy ray of

6 5
4 3

6 5
4 3

fil - - ver light and to our eyes Oh bid thy bright Creation rise -

fil - - ver light and to our eyes Oh bid thy bright Creation rise and brightly to our eyes bid thy Creation rise -

fil - - ver light and to our eyes Oh bid thy bright Creation rise and brightly to our eyes bid thy Creation rise

Oh bid thy bright Creation rise and brightly to our eyes bid thy Creation rise

fil - - ver light and to our eyes Oh bid thy bright Creation rise and brightly to our eyes bid thy Creation rise

7 5 6 6 5
4 3

creation rife bid thy creation rife - - - creation rife bid
 bid thy creation rife bid thy creation rife and brightly to our eyes bid thy creation rife - - - bid thy creation rife bid
 bid thy creation rife bid thy creation rife and brightly to our eyes bid thy creation rife bid thy creation rife bid
 rife bid thy creation rife and brightly to our eyes bid thy creation rife rife bid
 bid thy creation rife bid thy creation rife and brightly to our eyes bid thy creation rife bid thy creation rife bid
 6 6 6 6 6 6 6 4 3 6 6 6 6 6

thy creation rife bid thy crea-tion rife bid thy crea-tion rife.
 thy creation rife bid thy crea-tion rife bid thy crea-tion rife.
 thy creation rife bid thy crea-tion rife bid thy crea-tion rife.
 thy creation rife bid thy crea-tion rife bid thy crea-tion rife.
 thy creation rife - bid thy crea-tion rife bid thy crea-tion rife.
 6 6 4 5 3 6 6 4 3 6 6 4 3

Storage

Andantino

How few know how to

value life and taste its re - al joys unmix'd with jealousy and strife unmix'd with anger pride and noise unmix'd with jealousy and

strife unmix'd with anger pride and noise unmix'd with anger pride and noise Let riches power and pomp surpass and

scorn me if they please let me laugh love and drink my cheerful glass and lead a life of ease let me laugh love and drink

laugh love and drink laugh love & drink my cheerful glass and lead a life of ease

2
Life's current pure & limpid seems

Till passions wild mistake

In madness troubles all the streams

Of which he must partake.

Let riches power &c.

Allegretto

La ra la ra la la ra la ra la ra la ra la ra la ra

p 6 4 3 6 9 8 7 6 *sf* 6 4 3 6 9 8

Un poco Adagio

la ra la ra la ra la ra - la ra la what can mean that thoughtfull frown why those eyes to earth cast down tell me

p *sf* 6 5 *sf* 7

Tempo 1^o

what amiss they see let them kindly look on me La ra la ra la - la ra - la ra la ra la

sf 6 # 6 *sf* 6 4 3 6 9 8 7 6

ra la ra la ra la ra - la ra la - la ra la ra la ra la ra - la ra la what then

sf 6 4 3 6 9 8 7 6

Un poco Adagio

would my dearest have come indeed I will be grave and with melancholy face calmly hear the pitious case

p *sf* 6 *sf* 6 *sf* 6

Tempo 1^o

La ra la ra la ra - - ra la ra la ra ra la ra la ra la ra la

6 4 3 6 9 8 7 6 *sf* 6 4 3 6

la ra - - la ra la ra la ra la ra la ra - - la ra la

9 8 7 6 6 *f* 6

SERANADE

Sung by Mr. Kelly

Kelly

Andantino

To migh - - ty love the yielding strings as pref - - sing fa - - cred to

him they praise their sweet em - - ploy Ah my fond heart whose passion they're ex -

pref - - sing vi - - brates like them to love but not to joy.

MARCH of Turkish Soldiers

Storac

Allegretto *mf*

p

hr

Minore *mp*

Violoncelli Pizz.

hr

p

Major

Handwritten musical score for a piece titled "Majore". The music is written in D major (two sharps) and 2/4 time. It consists of two systems, each with a piano (p) and forte (f) section. The first system includes first and second endings. The second system also includes first and second endings. The notation is in a cursive, handwritten style.

Sung by Mr. Dignum Mr. Dubois Mr. Sedgwick and Chorus of Austrians.

Storage

Principal Voices

Since victory now like a mistress kind puts an end to all our quarrels

Principal Voices

Allegro Maestoso

Basso Tacet

Since victory now like a mistress kind puts an end to all our quarrels

Since victory now like a mistress kind puts an end to all our quarrels

6

CHO.
In the brimming Cup her joys we'll find from the vine we'll pluck our Laurels from the vine we'll pluck our Lau - rels Since

CHOR.
In the brimming Cup her joys we'll find from the vine we'll pluck our Laurels from the vine we'll pluck our Lau - rels Since

CHOR.
In the brimming Cup her joys we'll find from the vine we'll pluck our Laurels from the vine we'll pluck our Lau - rels Since

vic-tory now like a mistress kind puts an end to all our quarrels in the brimming cup her joys we'll find from the

victo-ry now like a mistress kind puts an end to all our quarrels in the brimming cup her joys we'll find from the

victo-ry now like a mistress kind puts an end to all our quarrels in the brimming cup her joys we'll find from the

vine we'll pluck our laurels from the vine we'll pluck our laurels let us drink as we fight let us

vine we'll pluck our laurels from the vine we'll pluck our laurels let us drink as we fight let us

vine we'll pluck our laurels from the vine we'll pluck our laurels let us drink as we fight let us

drink as we fight let us drink as we fight with loud huzzas we'll charge and scorn all shrinking huzzas

drink as we fight let us drink as we fight with loud huzzas we'll charge and scorn all shrinking huzzas

drink as we fight let us drink as we fight with loud huzzas we'll charge and scorn all shrinking huzzas

Prin. Voices

- za huzza we charge we charge we charge we charge we charge and scorn all fhrinking 'till our

- za huzza we charge we charge we charge we charge we charge and scorn all fhrinking 'till our

- za huzza we charge we charge we charge we charge we charge and scorn all fhrinking 'till our

6 6 6 5 4 3

CHO^S

wine like the foe retreats a - pace thus we fthew our valour in drinking till our wine like the foe retreats apace till our

wine like the foe retreats a - pace thus we fthew our valour in drinking till our wine like the foe retreats apace till our

wine like the foe retreats a - pace thus we fthew our valour in drinking till our wine like the foe retreats apace till our

f 6 6 6 6

Prin. Voice

wine like the foe retreats a - pace thus we fthew our valour in drinking thus we fthew our valour in drinking let us

wine like the foe retreats a - pace thus we fthew our valour in drinking thus we fthew our valour in drinking let us

wine like the foe retreats a - pace thus we fthew our valour in drinking thus we fthew our valour in drinking let us

6 6 6 6 unis 6

Tutti

CHO. drink huzza as we fight huzza let us drink huzza as we fight huzza let us drink as we fight with loud huzza's we'll

CHO. drink huzza as we fight huzza let us drink huzza as we fight huzza let us drink as we fight with loud huzza's we'll

CHO. drink huzza as we fight huzza let us drink huzza as we fight huzza let us drink as we fight with loud huzza's we'll

Principal Voices

CHO^s

charge and scorn all shrinking 'till our wine like the foe re-treats apace thus we shew our valour in drinking 'till our

charge and scorn all shrinking 'till our wine like the foe re-treats apace thus we shew our valour in drinking 'till our

charge and scorn all shrinking 'till our wine like the foe re-treats apace thus we shew our valour in drinking 'till our

6 6 6 5
4 3

wine like the foe retreats a - pace thus we shew our va-lour in drinking let us drink as we fight let us

wine like the foe retreats a - pace thus we shew our va-lour in drinking let us drink as we fight let us

wine like the foe retreats a - pace thus we shew our va-lour in drinking let us drink as we fight let us

6

drink as we fight thus we shew our valour in drinking thus we shew our valour in drink - ing

drink as we fight thus we shew our valour in drinking thus we shew our valour in drink - ing

drink as we fight thus we shew our valour in drinking thus we shew our valour in drink - ing

unis 6 6

huz - za huz - za huz - za huzza huz - za

huz - za huz - za huz - za huzza huz - za

huz - za huz - za huz - za huzza huz - za

End of Act II.

unis 6

Andantino

fem. p $\frac{7}{4}$ $\frac{8}{3}$

fatto voce

On the warlike plains descending night in pi - ty casts her veil hostile strife a-while suspending short liv'd peace and

On the warlike plains descending night in pi - ty casts her veil hostile strife a-while suspending short liv'd peace and

rest prevail on the warlike plains de - scending night in pi - ty casts her veil hostile strife hostile strife

rest prevail on the warlike plains de - scending night in pi - ty casts her veil hostile strife hostile

$\frac{6}{4}$ $\frac{5}{3}$ $\frac{7}{4}$ $\frac{8}{3}$ $\frac{7}{4}$ $\frac{8}{3}$ $\frac{6}{4}$ $\frac{5}{3}$ $\frac{7}{4}$ $\frac{8}{3}$ $\frac{6}{4}$ $\frac{5}{3}$

hof-tile strife a - while suspending short liv'd peace and rest prevail - - - pre - - - - - vail

strife a - while a - while suspending short liv'd peace and rest prevail - - - pre - - - - - vail

5 6 6 5 4 3

Sung by Mrs. Crouch

Storage

CATHARINE

Andantino

No more I'll

heave the tender sigh the tender sigh no more no no more I'll drop the bri - ny tear for hopes promis'd hour of bliss is near

4 5 7 6 5 3 6 4

Yet dan - - gers furrounding my rea - - son confounding Ah whither shall I fly

Ah whither whither shall I fly Ah whither whither shall I fly Ah whither shall I fly - - - no no

76 54 5

more I'll heave the tender sigh the tender sigh no more no no more I'll drop the bri-ny tear for hopes promis'd hour of

bliss is near yet dangers furrounding my rea-son confounding Ah whither shall I fly Ah whi-ther shall I Ah

I shall I fly - - - Ah whi- - ther shall I fly - - - Ah whi- - - ther shall I

fly Ah whither shall I fly Ah whither shall I fly

That jade, Madam Lilla that gipsy, afar,
Is jigging away to the Turkish guttar;
While great smooth chin'd fribbles,
With vile squeaking trebles,
Chaunt her praises, to cheer
That curst Seraskier.

Till the handkerchief's thrown but then what's that to me,
It can't make me uneasy I'm happy, you see,
Tol de rol, &c.
It can't make me uneasy I'm happy, you see.

Cantabile

LILLA

Do - mef - - - tic peace my fouls de -

- fire the dear - - - eft blifs - - - fate could be - - frow at length - - to thee I

may - - af - - pire mif - for - - tunes ftrons - - no lon - - - gerno lon - - - ger blow Do -

- mef - - tic peace my fouls de - - fire the dear - - - eft blifs - - fate could be -

flow at length to thee I may as- pire mis- for- - - tunes storms no lon- - - ger

Allegro

blow Escap'd their ire now safe on shore I

listen listen I lis- ten to the tempests roar escap'd their ire now safe on shore I listen to the tempests

roar and while the billows the bil- lows i- dly foam and while - the

bil- - lows i- - - dly foam they more en- - - dear my long lost

[illegible]

they more en - dear my long loft home

6 7
4 2

my long loft home and while the bil - lows i - - dly

f 6 5
4 3 *p* T.S.

foam they more en - dear my long loft home they more en - dear they more endear my long loft

Flutes *hr*

6 5 T.S. 6 5
4 3 4 3

home they more - - - - - endear - - - - - my long - - - - - loft

sf *b* 6 *sf* 6 *sf* 6 *f* 5
5 4 4 4 3

home they more endear my long loft home.

un is

YUSEPH

Allegretto

Some time a - - go I married a wife and

the poor soul was the plague of my life I thought when I lost her my troubles were done but i

'faith I find they're just begun tho' she's gone still 'tis all one my troubles a - - las are

just begun

f

A magistrate I next became;
 To be impartial was my aim.
 No distinction I made between great and small:
 Plaintiffs, defendants I fleec'd them all,
 Great and small,
 Fleec'd 'em all.
 Turks and Christians, I cheated 'em all.

In praise of honesty, I've heard
 As policy 'tis much preferr'd,
 Then if 'tis best in life's repast,
 The daintiest dish, I'll taste the last.
 Honest at last,
 Tir'd of the past,
 Perhaps as a change I may try it at last.

LIILIA - Storage

Tho' you think by this to

LILLA

LEOPOLD

LILLA

LEOPOLD

LILLA

LEÓPOLD

LILLA.

LEOPOLD

LILLA

LEOPOLD

LILLA

LEOPOLD

BOTH

with Sir to allure you I don't wish your stay not I I'm quite happy I assure you gladly I pronounce good bye now I'm gone adieu for

LILLA

ever gladly I pronounce good bye La la la ra la ra la ra la ra gladly I pronounce good bye You have chang'd your mind be -

6 6 6 6 f 6 6 6 6 p

LEOPOLD LILLA LEOPOLD LILLA LEO: LILLA

lieve me no I told you so before can you have the heart to leave me yes I'll never see you more never more never more never

LEO: LIL. LEO. LIL. LEO. BOTH

more never more no more no more no more no more never more my love shall leave me never part no never more La la la ra

mf

la ra la ra la ra never never part no never more never never part no never more.

6

Sung by Mr. Kelly

75

SERASKIER

Storage

ff *p* Love and honour now conspire to rouse my soul with martial fire to

Largo Maestoso *mf* *p* 6 6 4 6

rouse my soul to rouse to rouse my soul with martial fire

ff *p* Clarinet Bassoons

Ho - - - ly Pro-phet hear - - my pray'r - - give me once more my charm - - - ing

p 3 7 6 4 5 6

fair Oh give me once more - - my charming fair the

Allegro Moderato Trumpets behind the scenes

Austrian trumpets bold alarms breathe de - fi - ance to our arms

f

then fir'd with ardour to engage give me to dare the bat - tles rage when groans that shall be heard no

p $\frac{7}{4}$ $\frac{8}{3}$ Cres $\frac{7}{4}$ il *f* $\frac{8}{3}$ *Sf* $\frac{b7}{4}$ Dim $\frac{b6}{4}$ $\frac{b7}{5}$

more eccho to the cannons roar when the fly - ing ranks are

p $\frac{6}{6}$ $\frac{b7}{5}$ $\frac{b7}{5}$ $\frac{5}{3}$ $\frac{b6}{4}$ $\frac{5}{3}$ $\frac{b6}{4}$ $\frac{5}{3}$ *pp* *Sf*

broke and all is lost in clouds of smoke Death stalks triumphant o'er the field

f *Sf* Dim *p* *f* Dim

Clar.

Death stalks triumphant o'er the field on ev'ry side the Christians yield on ev'ry side the Christians yield on

f Dim *f* *Sf* $\frac{6}{4}$ *Sf* $\frac{7}{2}$ *Sf* $\frac{6}{6}$ *Sf* $\frac{7}{5}$

ev' - - - ry side on ev'ry side - - - the Christians yield Trumpets behind the scenes the

Sf - *f* *Sf* $\frac{6}{4}$ *Sf* $\frac{5}{5}$ *f*

Vio.

Austrian trumpets bold alarms bid de-fi-ance to our arms still conquest doubly

f *f p*

bleses the lo-ver - - foldiers arms the lo-ver - - foldiers arms in

Vio.

6 6 6
4 2

prospect he pos- ses com- plying beauty's charms still in prospect he pos- sesses he pos- ses- ses beauty's

6 6 *sf* $\frac{6}{4}$ 6 6 $\frac{7}{5}$ *sf* $\frac{7}{5}$ *sf* $\frac{7}{5}$ 6 $\frac{6}{4}$ $\frac{5}{3}$

charms in prospect he pos- sesses complying beauty's charms comply - ing beau - - - ty's charms he pos-

fp $\frac{6}{4}$ *fp* *fp* *fp* $\frac{6}{4}$ Dim $\frac{5}{4}$ 3 *fp* $\frac{6}{4}$ *fp*

esses beau - ty's charms he pos - ses- ses beauty's charms.

$\frac{6}{5}$ *fp* *fp* *ff* 6 $\frac{6}{5}$

Finale

CHORUS of Austrian Soldiers

Storace & Martini

Loud let the song of triumph rise blest triumph o'er op-

Loud let the song of triumph rise blest triumph o'er op-

Loud let the song of triumph rise blest triumph o'er op-

unis

6

6

pensions sway valour has gain'd the brightest prize for freedom's voice shall join the lay valour has gain'd the brightest prize for freedom's voice shall join the lay

pensions sway valour has gain'd the brightest prize for freedom's voice shall join the lay valour has gain'd the brightest prize for freedom's voice shall join the lay

pensions sway valour has gain'd the brightest prize for freedom's voice shall join the lay valour has gain'd the brightest prize for freedom's voice shall join the lay

unis

CATH:

Fortune relenting from her stores her richest treasures lavish pours the bliss for which so long we strove the joys of victory and

SERAS:

love Vanquish'd I boast my victor brave light were the chains that valour gave more potent fetters now I find kindness subdues his captives

unis

CHORUS

Loud let the song of triumph rise blest triumph o'er oppressions fway valour has gain'd the brightest prize for freedoms

mind Loud let the song of triumph rise blest triumph o'er oppressions fway valour has gain'd the brightest prize for freedoms

Loud let the song of triumph rise blest triumph o'er oppressions fway valour has gain'd the brightest prize for freedoms

f # 6 4 # 6 4 # 6 4 # 7 6 5 4

voice shall join the lay for freedoms voice shall join the lay

voice shall join the lay for freedoms voice shall join the lay

voice shall join the lay for freedoms voice shall join the lay

Spanish Tune

Allegretto

unis

LILLA & GHITA unis

Now while music her strains most in-viting shall in sweet gra-ti-tudes cause dis-play Tho' un-tutor'd in

LILLA GHITA

Still so delighting our heart felt thanks let us hum-bly pay strains so art-less tho we prof-fer

LILLA

GHITA

BOTH

Hearts o'erflow - ing zest the of - fer - Now while music her strains most in - viting shall - in sweet grati - tudes cause dif -

CHO: Peasants & Soldiers

play Now while music her strains most in - viting shall in gratitudes cause dif - play shall in gratitudes cause display

Now while music her strains most in - viting shall in gratitudes cause dif - play shall in gratitudes cause display

Now while music her strains most in - viting shall in gratitudes cause dif - play shall in gratitudes cause display

LEOPOLD

LILLA & GHITA

All ill humour thus vented in fighting we're as usual good humour'd and gay Happy li - ber - ty's

blessings re - gaining they in - spi - ring our simple lays Freedom's glo - ri - ous cause ful - taining our

LILLA

GHITA

LILLA

humble song the great theme shall raise Strains so art - less Tho' we prof - fer Hearts o'er - flow - ing

GHITA

BOTH

Zest the of - - fer Freedoms glo - ri - ous cause suf - taining our humble song the great things shall raise

CATH:

SERAS:

From com - panions in danger this greeting of friendship how can we re - quite a re - ception fo

gracious when meeting 'tis then duty becomes a delight becomes a delight du - ty now becomes a delight a reception fo gracious when
PETER
a reception fo gracious when meeting 'tis then duty becomes our delight du - ty now becomes our delight a reception fo gracious when
ANSELM
a reception fo gracious when meeting 'tis then duty becomes our delight du - ty now becomes our delight a reception fo gracious when

LILLA & GHITA

mee - ting duty becomes a delight Bright the laurel of victory gracing man - - ly brows merit marks it to wear
mee - ting duty becomes our delight
mee - ting duty becomes our delight

CHORUS Men

Women

Doubly dear is that laurel while placing by the lov'd hand of the fav'rite fair Toils forgetting beauty beaming Bright the
 Doubly dear is that laurel while placing by the lov'd hand of the fav'rite fair Pleasure courting smiles transporting Bright the
 Doubly dear is that laurel while placing by the lov'd hand of the fav'rite fair Pleasure courting smiles transporting Bright the

f 7 7

laurel of victory gracing man - ly brows merit marks it to wear doubly dear is that laurel while placing by the lov'd hand of the fav'rite fair by the
 laurel of victory gracing man - ly brows merit marks it to wear doubly dear is that laurel while placing by the lov'd hand of the fav'rite fair by the
 laurel of victory gracing man - ly brows merit marks it to wear doubly dear is that laurel while placing by the lov'd hand of the fav'rite fair by the

6

hand of the fav'rite fair by the hand of the fav'rite fair by the hand of the fav - 'rite fair
 hand of the fav'rite fair by the hand of the fav'rite fair by the hand of the fav - 'rite fair
 hand of the fav'rite fair by the hand of the fav'rite fair by the hand of the fav - 'rite fair

6 5 6 6 6 5 4 3 unis Fine

